tradition languished. Hence it was only in lands of greater freedom that the Jewish musical ability found its outlet.

The pioneers were the instrumentalists. Thus, in the first half of the eighteenth century there emigrated from Verona to England a certain Jacob Basevi Cervetto, a superb performer on the violoncello—almost unknown in the country before his day. For some forty-five years he was one of the best-known players in London: it is said that the Gallery cry, "Go it, Nosey", was originally used in reference to his physiognomy. In addition, he composed a fair amount of music. His son, James, was the heir to much of his ability as well as to his considerable fortune.

Jewish singers, too, began to come into their own in England at the same period. The best known was John Braham, by far the most celebrated vocalist of his day, whose voice is said to have had a range and beauty equalled by no other recorded English singer. Starting life as a choirboy at the Great Synagogue, he ultimately became estranged from his co-religionists: and his daughter married the seventh Earl Waldegrave, her *salon* subsequently becoming a great force in London life. Braham's original work is not of any particular merit: but he is noteworthy as the composer of what was long one of the most popular English songs, "The Death of Nelson." (See above, p. 108).

Isaac Nathan is best remembered to-day for having instigated-his friend Byron's "Hebrew Melodies", which

he set to music. He was at the time a considerable figure in the musical world, being historian of music to George IV, and instructor to the latter's daughter, the Princess Charlotte. Later, he emigrated to Australia, where he rendered great service in developing musical talent and improving Church music and choral societies. His *Don*